

RÉPERTOIRE CHOUDENS

A mon Ami

Hippolyte Rodrigues.

L'ARLÉSIENNE

DRAME EN 3 ACTES

D E

ALPHONSE DAUDET

Musique de

GEORGES BIZET

Partition, Chant & Piano

PR: 7 f net.

15, 84
24. 6



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HIPPOLYTE RODRIGUES.

L'Arlésienne

Drame en 3 actes

DE

ALPHONSE DAUDET

Musique de

Georges BIZET

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L'ARLÉSIENNE

Drame en 3 Actes et 5 Tableaux.

Musique de

GEORGES BIZET.

— Op. 23. —

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L' ARLESIENNE

N° 1.

OUVERTURE.

(♩ = 104)

Allegro deciso Tempo di marcia.

PIANO.

ff

1. *Marche des Roi. (Air Provençal)*

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First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is B-flat major (two flats). The tempo/mood marking is *pp* *legatissimo*. The system contains four measures of music, with a large slur spanning across them. The notation includes various note values, rests, and accidentals.



Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the B-flat major key signature. The system contains four measures of music, with a large slur spanning across them. The notation includes various note values, rests, and accidentals.

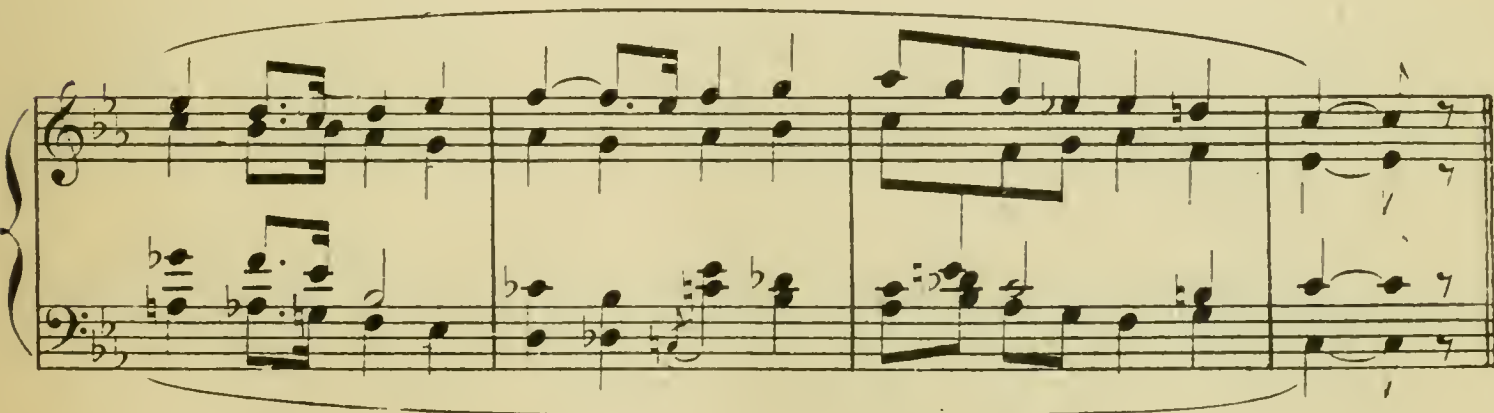


Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the B-flat major key signature. The system contains four measures of music, with a large slur spanning across them. The notation includes various note values, rests, and accidentals.

Ped. ☆



Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the B-flat major key signature. The system contains four measures of music, with a large slur spanning across them. The notation includes various note values, rests, and accidentals.



Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the B-flat major key signature. The system contains four measures of music, with a large slur spanning across them. The notation includes various note values, rests, and accidentals.

Animez un peu.

The musical score consists of five systems, each with a treble and bass staff joined by a brace. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are written below the staves, with some words in French and others in Italian. Dynamic markings include *pp*, *f*, and *pp* with a crescendo hairpin. The tempo marking *ad lib.* appears in the first system.

System 1: *pp* 8^{ves} *ad lib.* cre - - - - - seen - - - - - do mol -

System 2: - to - - - - - *f pp* cre - - - - - seen -

System 3: - do mol - - to - - - - - *f* > *pp*

System 4: cre - - - - - seen -

System 5: - do - - - - - mol - - - - -

A.C. 2484.



First system of musical notation, measures 1-3. The music is in 2/2 time with a key signature of two flats. The first measure contains a piano (*p*) dynamic marking. The third measure contains a pianissimo (*pp*) dynamic marking.

Second system of musical notation, measures 4-6. The music continues with similar harmonic textures.

Third system of musical notation, measures 7-9. The music includes vocal lyrics: "ere - seen - do - mol - to".

Fourth system of musical notation, measures 10-12. The music features a fortissimo (*ff*) dynamic marking in measures 10 and 11, and a pianissimo (*pp*) dynamic marking in measure 12. A "Ped." (pedal) instruction is written below the staff at the end of the system.

Fifth system of musical notation, measures 13-16. The music concludes with a piano (*p*) dynamic marking in measure 14 and a "long." (long) instruction in measure 16.

Andante, (♩ = 63)

The musical score is written for piano and consists of five systems of staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Andante' with a metronome marking of 63 quarter notes per minute.

System 1: The right hand begins with a series of chords marked *pp*. The left hand enters with a melodic line marked *p espressivo*. Pedal markings include 'Ped', 'Ped.', and '☆ Ped. ☆'.

System 2: Continues the melodic and harmonic development. A 'Ped. ☆' marking is present at the end of the system.

System 3: Features more complex chordal textures. Pedal markings include 'Ped. ☆'.

System 4: Includes dynamic markings *po - co cresc.* and *poco sf*. The system ends with a *dim.* marking. Pedal markings include 'Ped. ☆ Ped. ☆' and 'Ped. ☆'.

System 5: The final system features triplets and a *pp* marking. It concludes with a *dim.* marking. Pedal markings include 'Ped. ☆ 2 Ped.', '☆', '2 Ped.', and '☆'.

2 Ped.

Un peu moins lent. (♩ = 76)

pp

p

f

ff cresc. molto.

con anima.

tutta forza.

Ped.

This page contains five systems of musical notation for piano, likely for a piece in B-flat major or B-flat minor (three flats in the key signature). The notation is complex, featuring numerous triplets and pedaling instructions.

- System 1:** The right hand has a few notes, while the left hand plays a series of triplets. Pedaling instructions include "Ped." and "☆ Ped.".
- System 2:** The right hand has a melodic line starting with a *più, ff* marking. The left hand continues with triplets. Pedaling instructions include "Ped." and "☆ Ped.".
- System 3:** Both hands feature complex triplet patterns. Pedaling instructions include "Ped." and "☆ Ped.".
- System 4:** The right hand has a melodic line, and the left hand has a series of triplets. Pedaling instructions include "Ped." and "☆ Ped.".
- System 5:** The right hand has a melodic line, and the left hand has a series of triplets. Pedaling instructions include "Ped." and "☆ Ped.".

The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *più, ff*, *dim.*, and *molto*.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic pattern of eighth notes with triplets. Dynamics: *p*. Pedal marks: Ped., ☆ Ped., ☆.

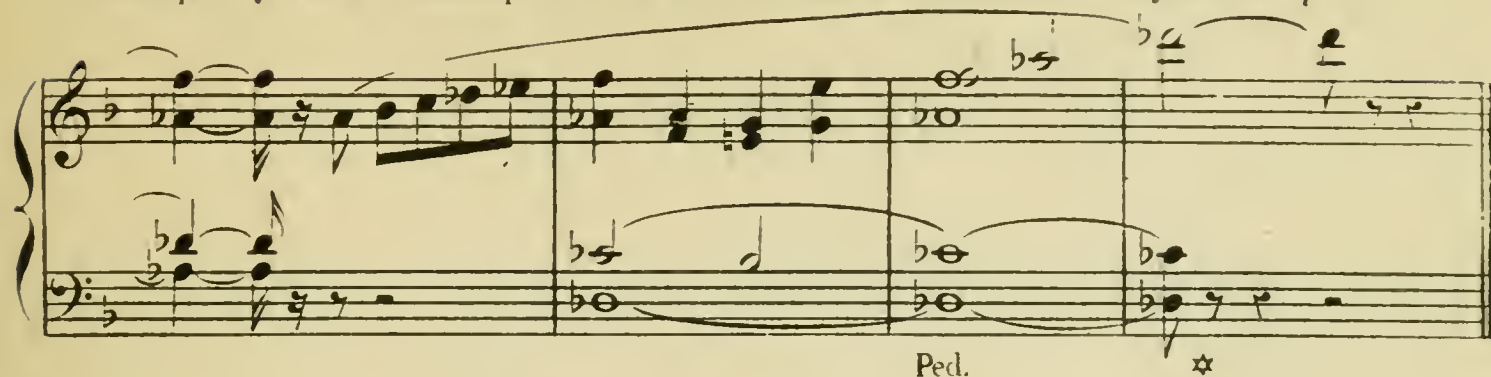
Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic pattern of eighth notes with triplets. Dynamics: *p*. Pedal marks: Ped., ☆ Ped., ☆.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic pattern of eighth notes with triplets. Dynamics: *p*. Pedal marks: Ped., ☆ Ped., ☆ Ped., ☆ Ped., ☆ Ped., ☆ Ped., ☆.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic pattern of eighth notes with triplets. Dynamics: *ffp*, *cresc.*, *mol.*, *to*, *ff*, *dim.*. Pedal marks: Ped., ☆ Ped., ☆.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic pattern of eighth notes with triplets. Dynamics: *mol.*, *to*, *pp*, *ff*, *pp*. Pedal marks: ☆ Ped., ☆.

Voyons, où en étions nous? L'INNOCENT. Nous en étions à «et alors?» BALTHAZAR. Diable! c'est qu'il y en a beaucoup de «et alors?» dans notre histoire... voyons un peu....



N° 4. MÉLODRAME.

RÉPLIQUE: L'INNOCENT. «Hou! hou!» ça, c'est le loup! VIVETTE. Quel dommage! un si joli enfant... Est-ce qu'il ne guérira jamais?...

BALTHAZAR.

Ils disent tous que non; mais ce n'est pas mon idée... Depuis quelque temps

(♩ = 60)

Andantino
sostenuto.



Ped. ☆ Ped. ☆ Ped. ☆

surtout, il me semble qu'il y a dans sa petite cervelle quelque chose qui remue comme dans le



cocon du ver à soie, quand le papillon veut sortir. Il s'éveille, cet enfant! Je suis sûr qu'il s'éveille!



Ped. ☆

Ped.

☆

N^o 5. CHŒUR ET MÉLODRAME.

RÉPLIQUE: BALTHAZAR. Aimer sans rien dire et souffrir!

Ce sera sa planète à elle, comme à sa grand mère..

Allegro moderato. (♩ = 84)

MESSUS. *ff* Grand so - leil de la Pro -

TÉNORS. *ff* Grand so - leil de la Pro -

BASSES. *ff* Grand so - leil de la Pro - ven - ce, Grand so - leil de la Pro -

Allegro moderato.

PIANO. (Piano dans la coulisse)

f

Bruit des gobelets d'étain

frappés sur les tables.

ven - ce, Gai com - pè - re du Mis - tral, Toi qui sif - fles la Du -

ven - ce, Gai com - pè - re du Mis - tral, Toi qui sif - fles la Du -

ven - ce, Gai com - pè - re du Mis - tral, Toi qui sif - fles la Du -

ran - ce comme un coup de vin de Crau, O grand so - leil!

ran - ce comme un coup de vin de Crau, O grand so -

ran - ce comme un coup de vin de Crau, O grand so -

Ped.

Al - lu - me ton flambeau ver - meil! O grand so - leil!

leil! Al - lu - me ton flambeau ver - meil! O grand so -

leil! Al - lu - me ton flambeau ver - meil! O grand so -

Ped.

Al - lu - me ton flambeau ver - meil.

leil! Al - lu - me ton flambeau ver - meil.

leil! Al - lu - me ton flambeau ver - meil.

☆

(En relevant la tête, Balthazar aperçoit Mitifio) **BALTHAZAR.** Tiens!

Largo (♩ = 54)

(Orchestre) *ppp*

qu'est-ce qu'il veut celui-là? **MITIFIO.** C'est bien ici Castelet, berger? **BALTHAZAR.** Ça m'en a l'air... **MITIFIO.** Est-ce que le maître est là? **BALTHAZAR.** Entre!.. ils sont à table.

MITIFIO. (vivement) Non! non! je n'entre pas... appelle-les. **BALTHAZAR.** (Le regardant curieusement) Tiens, c'est drôle! (il appelle:) Francet! Francet! **FRANCET.** (dans la ferme) Qu'est-ce qu'il y a?

BALTHAZAR. Viens donc voir... il y a là un homme qui veut te parler. **FRANCET.** (entrant) Un homme! pourquoi n'entre-t'il pas? Vous avez donc peur que le toit vous tombe sur la tête, l'ami?

smor - zan - do.

MÉLODRAME ET CHŒUR FINAL.

RÉPLIQUE: MITIFIO. C'est lâche, n'est-ce pas? ce que je fais!.. Mais cette femme est à moi et je veux la garder mienne, n'importe par quels moyens

FRANCET. (*avec fierté*)

Soyez tranquille. Ce n'est pas nous qui vous l'enlèverons. BALTHAZAR. La route est longue d'ici Pharaman. Voulez-vous prendre un verre... MITIFIO. (*d'un air*

(♩=54)

Largo.

ppp

sombre) Non! j'ai plus de chagrin que de soif (*il sort*) FRANCET. (*consterné*) Tu as entendu?.. BALTHAZAR. (*gravement*) La femme est comme la toile.. Il ne fait pas bon la choisir à la chandelle.

pppp

FREDERI.

(*dans la ferme*) Mais venez donc, grand-père! Nous allons boire sans vous.

FRANCET. Comment lui dire ça Seigneur!.. BALTHAZAR. Du courage vieux!..

Allegro. (♩=120)

legg.
pp

FREDÉRI. (*s'avançant sur la porte, le verre haut*) Allons, grand-père,.. à l'Arlésienne!..

FRANCET. Non... non... mon enfant... jette ton verre, ce vin t'empoisonnerait.

suivrez la parole.

FRÉDÉRI. Qu'est-ce que vous dites? FRANCET. Je
dis que cette femme est la dernière de toutes, et que par respect pour la mère

sempre pp suivez.

son nom ne doit plus être prononcé ici... Tiens! lis!... FRÉDÉRI. (après avoir lu) Ah!.. (à Francet) Et c'est vrai... ça?..
(signe de Francet) FRÉDÉRI. (tombant assis sur le rebord du puits) Ah!

Allegro deciso. (♩. = 84)

Dessus.

ff Grand so - leil de la Pro - vence, Gai com - pè - re du Mis - tral, O grand so -

Ténors

ff Grand so - leil de la Pro - vence, Gai com - pè - re du Mis - tral,

Basses.

ff Grand so - leil de la Pro - vence, Gai com - pè - re du Mis - tral,

Allegro deciso.

ff (Piano dans la coulisse)

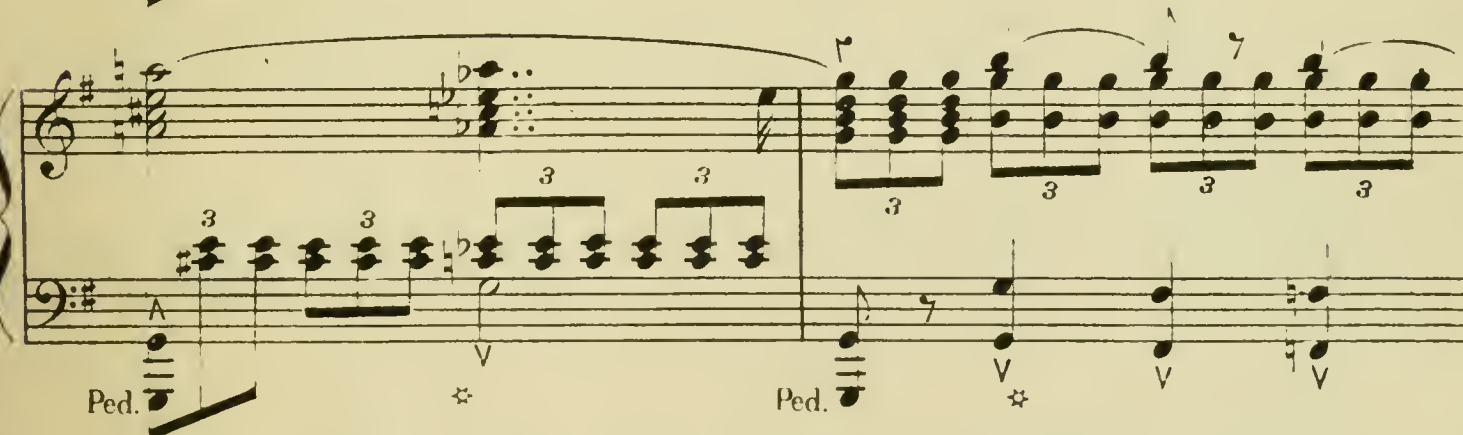
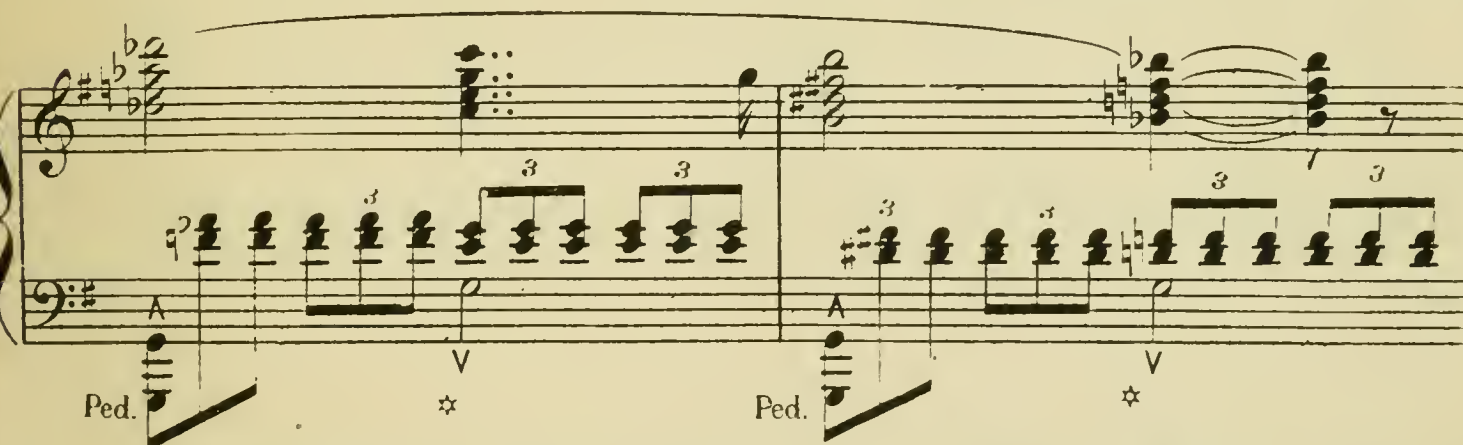
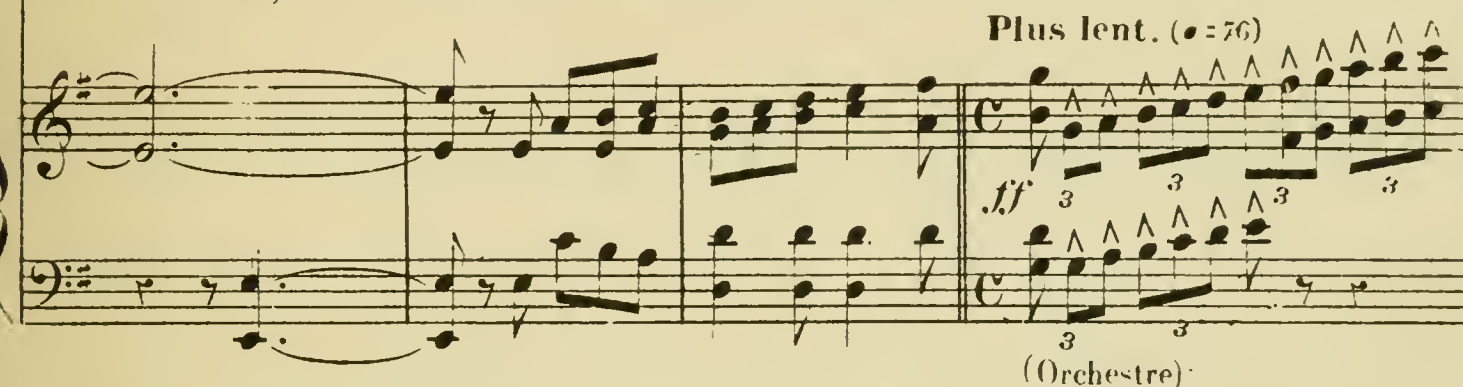
Chœur dans la coulisse.

(RIDEAU)

Plus lent.



Plus lent. (♩ = 76)



ACTE II.

1^{er} TABLEAU.

L'ÉTANG DE VACCARÈS.

N^o 7. PASTORALE.

(ENTR'ACTE ET CHŒUR)

(♩ = 54)

Andante
sostenuto
assai.

ff *sempre* *ff*

Ped. ☆ Ped. ☆ Ped. ☆

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Ped. ☆ Ped. ☆ Ped. ☆

Ped. ☆ Ped. ☆ Ped. ☆

pp

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

First system of musical notation. The right hand plays a melody with a slur over the first two measures. The left hand plays a bass line. Pedal markings are present below the first and third measures of the left hand.

Ped. ☆ Ped. ☆

Second system of musical notation. The right hand continues the melody. The left hand has a more complex bass line with many beamed sixteenth notes. Pedal markings are present below the first, second, third, fourth, and sixth measures of the left hand.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Third system of musical notation. The right hand continues the melody. The left hand has a complex bass line with many beamed sixteenth notes. Pedal markings are present below the first, third, fourth, fifth, and sixth measures of the left hand.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Fourth system of musical notation. The right hand plays a melody with slurs. The left hand plays a complex bass line with many beamed sixteenth notes. Dynamics *pp* and *mf long.* are indicated. Pedal markings are present below the first, third, and fifth measures of the left hand.

pp *mf long.* *pp* *mf long.*

Ped. ☆ Ped. ☆

Fifth system of musical notation. The right hand continues the melody. The left hand has a complex bass line with many beamed sixteenth notes. Dynamics *pp* and *mf* are indicated. Pedal markings are present below the first and third measures of the left hand. The instruction "Gaîment et un peu serré." is written above the right hand in the second measure.

pp *mf long.* *pp* *mf*

Ped. ☆

Gaîment et un peu serré.

First system of musical notation, measures 1-4. The music features a treble and bass staff with complex triplets and slurs. Pedal points are indicated by 'V' marks below the bass staff.

Second system of musical notation, measures 5-8. Continuation of the complex triplets and slurs. Pedal points are indicated by 'V' marks below the bass staff.

Third system of musical notation, measures 9-12. The music transitions to a new section. Above the staff, it says "Revenez au 1^{er} mouv!". The dynamics are marked *p* and *crese. molto.*. Pedal points are indicated by "Ped." and star symbols below the bass staff.

Fourth system of musical notation, measures 13-16. The music is marked "1^o Tempo." and *f*. Pedal points are indicated by "Ped." and star symbols below the bass staff.

Fifth system of musical notation, measures 17-20. Continuation of the music with complex triplets and slurs. Pedal points are indicated by "Ped." and star symbols below the bass staff.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a harmonic accompaniment. Pedal point (Ped.) is indicated in the bass staff. Dynamics include *mf* (mezzo-forte) and a star symbol.

Second system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. Bass staff has a harmonic accompaniment. Dynamics include *p* (piano).

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a harmonic accompaniment. Dynamics include *ff* (fortissimo) and Pedal point (Ped.).

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a harmonic accompaniment. Dynamics include *dim. molto.* (diminuendo molto) and Pedal point (Ped.).

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a harmonic accompaniment. Dynamics include *pp* (pianissimo). The system concludes with the word "smor - - - zan - do" and a double bar line. Pedal point (Ped.) is indicated.

CHŒUR.

Andantino quasi allegretto. (♩=88)

1^{re} DESSUS.2^e DESSUS.

TÉNORS.

BASSES.

CHŒUR
dans la coulisse.*(sans détacher presque à bouche fermée)**pp*

La la la la la la la la la la la la la la la

*(sans détacher presque à bouche fermée)**pp*

La la la la la la

Andantino quasi allegretto.

PIANO.

(Orchestre dans la coulisse)

*pp**sostenuto.**p*

La la la la la la la la la la la la la la la

*(sans détacher presque à bouche fermée)**pp*

La la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la la la

la ——— la la ——— la la la la ———

la la

la la

la la

mf

la

la la la la la la la la la la la la la la la la la

la la

la la

poco sf

la la la la la la la la la

la la la la la la la la la

la la la la la la la la la

la la la la la la la la la

dim. *p*

la la la la la la la

pp

la la la la la la la la la

pp

la la la la la la la la la

pp

la la la la la la la la la

pp *mf*

un peu moins *p*

la la la la la la la

p

la la la la la la la la la la la la la la la la la

p

la la la la la la la la la la la la la la la la la

p

la la la la la la la la la la la la la la la la la

p

la la la la la la la la la la la la la la la la la

sf. *dim.* *p*

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

p *p* *p* *p* *mf*

la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

un peu moins p

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

cresc. molto. *f* *dim.*

la la la la

cresc. *f* *dim.*

la la la la la la la la la la la la la la la la

cresc. *f* *dim.*

la la la la la la la la la la la la la la la la

cresc. *f* *dim.*

la la la la la la la la la la la la la la la la

cresc. *f* *dim.*

la la la la la la la la la la la la la la la la

p

la

p

la la la la la la la la la la la la la la la la

p

la la la la la la la la la la la la la la la la

p

la la la la la la la la la la la la la la la la

p *mf*

la la la la la la la la la la la la la la la la

la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

cresc.

cresc.

cresc.

[illegible]

di - mi - nu - en - do - mol -

la

ff di - mi - nu - en - do - mol -

la la la la la la la la la la la la la la la la

ff di - mi - nu - en - do - mol -

la la la la la la la la la la la la la la la la

ff di - mi - nu - en - do - mol -

la la la la la la la la la la la la la la la la

ff di - mi - nu - en - do - mol -

la la la la la la la la la la la la la la la la

- to - - *pp*

- to - - *pp* smor - zan - do.

la la la la la la la

- to - - *pp* smor - zan - do.

la la la la la la la

- to - - *pp* smor - zan - do.

la la la la la la la

- to - - *pp* smor - zan - do.

la la la la la la la

Ped.

N^o 8. MELODRAME.

RÉPLIQUE: ROSE. Ah! si c'était moi, comme je saurais bien!..

(ENTRÉE DE BALTHAZAR ET DE L'INNOCENT)

(♩ = 54)

Andantino.

p

M.D.

p

N^o 9. MÉLODRAME.

RÉPLIQUE: ROSE. C'est dommage que tu ne portes pas tonsure... tu prêcheras bien... adieu... je rentre.

(Rose fait quelques pas pour sortir, puis revient vers l'enfant, l'embrasse

(♩ = 63)

Allegretto.

pp

moins p

Ped.

avec frénésie et s'en va.)

cresc.

f

dim

p

pp

Ped.

smor. - zan - do.

Ped. ☆

N°10. MÉLODRAME.

RÉPLIQUE.

L'INNOCENT. (*qui est allé ouvrir la porte de la bergerie, pousse un cri et revient effrayé*) Ah!

BALTHAZAR. Quoi donc? L'INNOCENT. Il est là!... FRÉDÉRI. BALTHAZAR. Frédéri!...

BALTHAZAR. Qu'est-ce que tu fais là?... FRÉDÉRI. Rien. BALTHAZAR. Tu n'as donc pas

(♩ = 63)

Andante.

sf > *p*
una corda.

Ped. ☆ Ped. ☆

entendu ta mère qui t'appelait? FRÉDÉRI. Si...mais je n'ai pas voulu répondre. Ces femmes m'ennuent. Qu'est-

Ped. ☆

-ce qu'elles ont donc à m'épier toujours comme cela? Je veux qu'on me laisse, je veux être seul.

p *pp*

smorzando ed allargando.

N° 11. CHOEUR.

RÉPLIQUE:

FRÉDÉRI. Si le galant veut les ravoïr, il viendra me les demander. Comme ça je le connaîtraï.

BALTHAZAR. Ah! fou, malheureux c'ou'

Qu'est-ce qu'ils ont donc là-bas?.

Adagio. (♩ = 42)

pp (à bouches fermées)

DESSUS.

TÉNORS.

BASSES.

PIANO.

Adagio.

pp (Orchestre dans la coulisse)

Ped.

(regardant le ciel) Au fait ils ont raison. Voilà le jour qui va tomber... il faut
 rentrer les bêtes (à l'Innocent) Attends - moi petit je reviens. (il sort)

*crescendo.**f**dim.**pp smorzando.*

la _ la _

la _ la _

la _ la _

crescendo. *f* *dim.* *pp smorzando.*

dim. *pp*

mf *pp* (à bouches fermées)

crescendo. *f* *dim.* *pp smorzando.*

☆ Ped. ☆

N° 12. MÉLODRAME.

RÉPLIQUE: INNOCENT. C'est drôle, je ne me rappelle jamais comment ça commence

FRÉDÉRI. (lisant) « Je me suis donnée à toi toute entière... » Oh Dieu!

(♩ = 65)

Andante.

*pp**ppp*

Ped.

☆

L'INNOCENT. Ça me fatigue de chercher!.. et alors... et alors.... elle s'est battue toute la nuit..

INNOCENT. Et au matin... et au matin... le loup l'a mangée....

(♩ = 69)

**Andante
assai.**

*una ppp
corda.*

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It begins with a first ending bracket labeled '(1)' and contains eighth and sixteenth notes, followed by triplet markings over groups of three notes. The lower staff is in bass clef with the same key signature and time signature, starting with a '7' below the first measure. It contains eighth and sixteenth notes, with triplet markings over groups of three notes in the later measures. The dynamic marking 'ppp' is placed above the first measure of the lower staff, and 'una corda.' is written below it.

(L'Innocent s'endort)

un peu moins pp

FREDÉRI. Et ton histoire, est-ce qu'elle est finie?.. Pauvre enfant! Il s'est endormi en me la racontant.

Nº 14. MÉLODRAME

RÉPLIQUE: ROSE. je ne peux pas vivre comme ça.

Allegro.

pp ere - seen - do mol -

2^e TABLEAU.

(LA CUISINE DE CASTELET)

N^o 15. ENTR'ACTE.

(♩ = 50)

Maestoso.

ff

The musical score is written for piano and bass. It begins with a tempo marking of 'Maestoso.' and a dynamic of '*ff*'. The first system consists of two measures. The second system contains three measures, with dynamics '*pp*' and '*p*' indicated. The third system also contains three measures, with a '*ff*' dynamic. The fourth system contains three measures, with dynamics '*pp*' and '*p*' indicated, and a 'rit.' (ritardando) marking above the final measure. The score is written in 3/4 time and features various articulations such as accents and slurs.

Allegro moderato. (♩ = 108)

sonore.

p

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

ff

di - mi - nu - en - do.

Ped. ☆ Ped. ☆ Ped. ☆

First system of musical notation. The treble staff features a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes. The bass staff has a half note followed by eighth notes. Pedal points are indicated by 'Ped.' and star symbols. Dynamics include *p* (piano) and *cre* (crescendo). The lyrics 'mol to cre seen' are written below the notes.

mol to cre seen

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Second system of musical notation. The treble staff continues with eighth and sixteenth notes. The bass staff has a half note followed by eighth notes. Pedal points are indicated by 'Ped.' and star symbols. Dynamics include *f* (forte) and *p* (piano). The lyrics 'do' are written below the notes.

do

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Third system of musical notation. The treble staff continues with eighth and sixteenth notes. The bass staff has a half note followed by eighth notes. Pedal points are indicated by 'Ped.' and star symbols.

Ped. ☆

Fourth system of musical notation. The treble staff features a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes. The bass staff has a half note followed by eighth notes. Pedal points are indicated by 'Ped.' and star symbols. Dynamics include *sf* (sforzando), *p* (piano), *cresc.* (crescendo), and *molto.* (molto). The lyrics 'cresc. molto.' are written below the notes.

sf p sf p cresc. molto.

Ped. ☆

ff *dim.* *p* *crescen*

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

do *molto.* *ff* *cresc.* *rit.* *molto.*

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

1^{re} Tempo. (♩ : 88)

ff

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Beaucoup plus lent. (♩ : 72)

pp *pp* *fff*

RIDEAU.

N^o 16. FINAL.

RÉPLIQUE

BALTHAZAR. Ah! cher enfant, Dieu te bénisse pour tout
le bien que tu me fais! ROSE. (à Vivette) Ma fille!..

(♩ = 69)

Quasi andante.

pp

Ped. ☆ Ped. ☆ Ped. ☆

RIDEAU.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Ped. ☆ Ped. ☆ Ped. ☆

First system of a piano score. The right hand features a melodic line with eighth notes and chords, while the left hand plays a rhythmic accompaniment of eighth notes. Pedal markings are present below the left hand. The lyrics "cre - - - - - scen" are written above the right hand.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Second system of the piano score. The right hand continues the melodic line. The left hand has a more complex accompaniment with some triplets. Pedal markings are present. The lyrics "do - - - - - dim. - - - - - molto. pp" are written above the right hand.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Third system of the piano score. The right hand has a melodic line with some rests. The left hand continues the accompaniment. Pedal markings are present.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Fourth system of the piano score. The right hand has a melodic line with some rests. The left hand continues the accompaniment. Pedal markings are present. The lyrics "pp ff" are written above the right hand.

Ped. ☆

Fin du 2^e Acte.

N^o 17. INTERMEZZO.

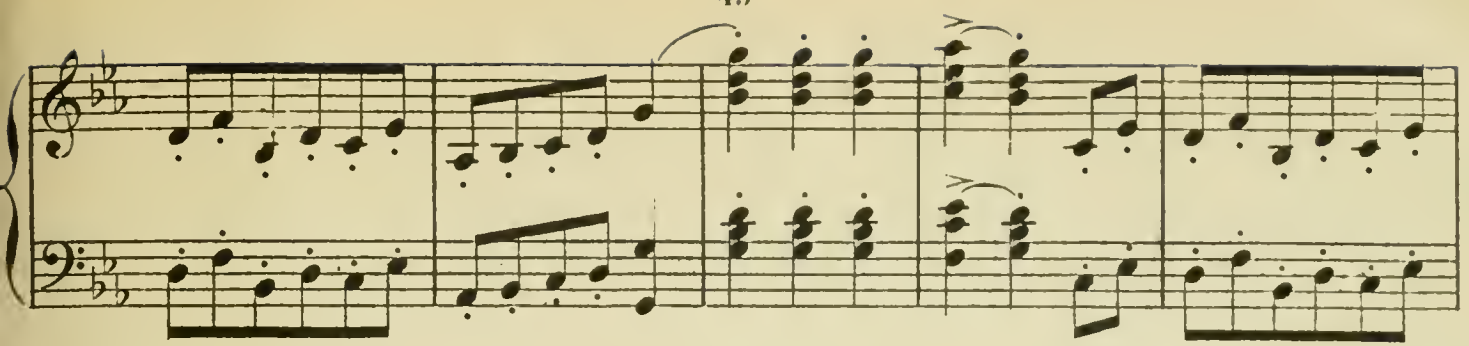
(MINUETTO)

Allegro giocoso. (♩ = 184)

PIANO.

ff

The musical score is written for piano in 3/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro giocoso' with a metronome indication of 184 quarter notes per minute. The score consists of six systems of music, each with a grand staff (treble and bass clefs). The dynamics range from *ff* (fortissimo) to *ppp* (pianississimo). The piece features a variety of musical textures, including chords, arpeggios, and melodic lines. The word 'sempre' appears in the third system, indicating a continuous effect. The score concludes with a final chord in the sixth system.



First system of a piano score. The right hand features a rapid ascending and descending scale. The left hand plays a simple harmonic accompaniment. Pedal markings and star symbols are present below the staff.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Second system of the piano score. It includes a vocal line with the lyrics "ere - seen -". The piano accompaniment continues with harmonic support. Pedal markings and star symbols are present.

Ped. ☆ Ped. ☆ *ere - seen -* Ped. ☆

Third system of the piano score. The right hand has a melodic line with the lyrics "do mol - to. sf dim. molto.". The left hand provides a steady harmonic accompaniment. Pedal markings and star symbols are present.

do mol - to. sf dim. molto. Ped. ☆

Fourth system of the piano score. The right hand features a melodic line with the lyrics "legg.". The left hand plays a harmonic accompaniment. Dynamic markings *pp* are present. Pedal markings and star symbols are present.

pp *legg.* *pp* Ped. ☆

Fifth system of the piano score. The right hand features a melodic line with dynamic markings *p*, *mf*, *f*, and *ff*. The left hand plays a harmonic accompaniment. Pedal markings and star symbols are present.

p *mf* *f* *ff* Ped. ☆

First system of a piano score. The right hand features a series of chords and arpeggios, starting with a *pp* (pianissimo) dynamic and ending with a *p* (piano) dynamic. The left hand plays a simple accompaniment of eighth notes.

Second system of the piano score. The right hand continues with arpeggiated figures, marked with *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *pp* (pianissimo). The left hand has a few chords. A *cresc.* (crescendo) marking is present in the right hand. A *Ped.* (pedal) marking is at the end of the system.

Third system of the piano score. The right hand has a long, flowing melodic line with many notes. The left hand plays a steady eighth-note accompaniment. There are five *Ped.* (pedal) markings, each followed by a small star symbol.

Fourth system of the piano score. The right hand features a melodic line with a crescendo leading to a peak marked with an upward-pointing triangle. The left hand has a few chords. The lyrics "cre - scen - do" are written under the right hand. There are two *Ped.* (pedal) markings, each followed by a small star symbol.

Fifth system of the piano score. The right hand has a melodic line. The left hand has a few chords. The lyrics "to -" are under the first measure, and "dim molto." (diminuendo molto) is under the second measure. The right hand is marked *pp* (pianissimo) and *sempre pp* (sempre pianissimo). There is one *Ped.* (pedal) marking followed by a small star symbol.

First system of musical notation, measures 1-4. The treble and bass staves are connected by a brace. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a continuous eighth-note pattern in the treble and a similar pattern in the bass. Pedal markings (Ped.) and star symbols (☆) are present below the bass staff in measures 1, 2, 3, and 4.

Second system of musical notation, measures 5-8. The treble and bass staves are connected by a brace. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a continuous eighth-note pattern in the treble and a similar pattern in the bass. Pedal markings (Ped.) and star symbols (☆) are present below the bass staff in measures 5, 6, 7, and 8. The word *sempre* is written above the treble staff in measure 7, and *pp* is written above the treble staff in measure 8.

Third system of musical notation, measures 9-12. The treble and bass staves are connected by a brace. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a continuous eighth-note pattern in the treble and a similar pattern in the bass. Pedal markings (Ped.) and star symbols (☆) are present below the bass staff in measures 9, 10, 11, and 12. The word *smor* is written above the treble staff in measure 12.

Fourth system of musical notation, measures 13-16. The treble and bass staves are connected by a brace. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a continuous eighth-note pattern in the treble and a similar pattern in the bass. Pedal markings (Ped.) and star symbols (☆) are present below the bass staff in measures 13, 14, 15, and 16. The word *zan* is written above the treble staff in measure 14, and *do.* is written above the treble staff in measure 16. The dynamic *ppp* is written above the treble staff in measure 16.

Fifth system of musical notation, measures 17-20. The treble and bass staves are connected by a brace. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a continuous eighth-note pattern in the treble and a similar pattern in the bass. Pedal markings (Ped.) and star symbols (☆) are present below the bass staff in measures 17, 18, 19, and 20.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides harmonic support with chords and moving lines. The instruction *sempre ppp* is written above the lower staff.

Second system of musical notation, continuing the piece. It maintains the same key signature and features similar melodic and harmonic textures in both staves.

Third system of musical notation. The upper staff has a melodic line with some accidentals (sharps and naturals). The lower staff has a vocal line with the lyrics "smor" and "zan" written below it. The instruction *ppp* is present in the lower staff.

Fourth system of musical notation. The upper staff continues the melodic development. The lower staff has a vocal line with the lyric "do." written below it. The instruction *ppp* is present in the lower staff.

Fifth system of musical notation, the final system on the page. It includes a measure with a fermata and the number "8" above it. The instruction *ppp* appears twice in the lower staff.

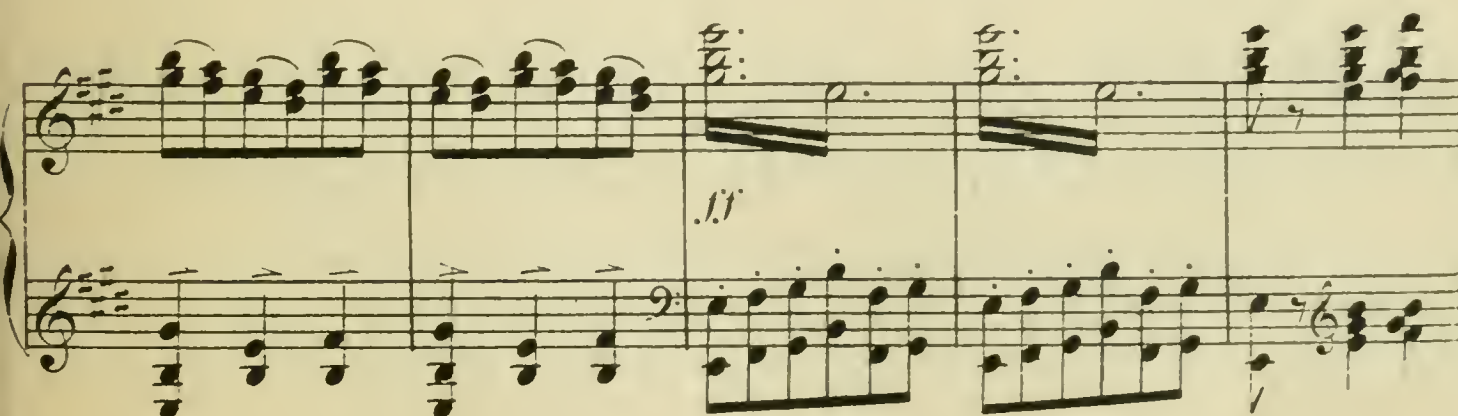
N^o 18. ENTR' ACTE.

CARILLON.

Allegretto mod^{to}

PIANO.

The musical score is written for a single piano instrument. It consists of five systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The time signature is 3/4. The tempo is marked 'Allegretto mod^{to}'. The first system is marked 'ff' (fortissimo). The music features a melody in the right hand and a bass line in the left hand, with various ornaments and trills. The score is written for a single piano instrument.



First system of musical notation. The upper staff features a series of chords and a melodic line with a trill. The lower staff contains a bass line with a forte (*ff*) dynamic marking. The key signature is two sharps (F# and C#).

Andantino.

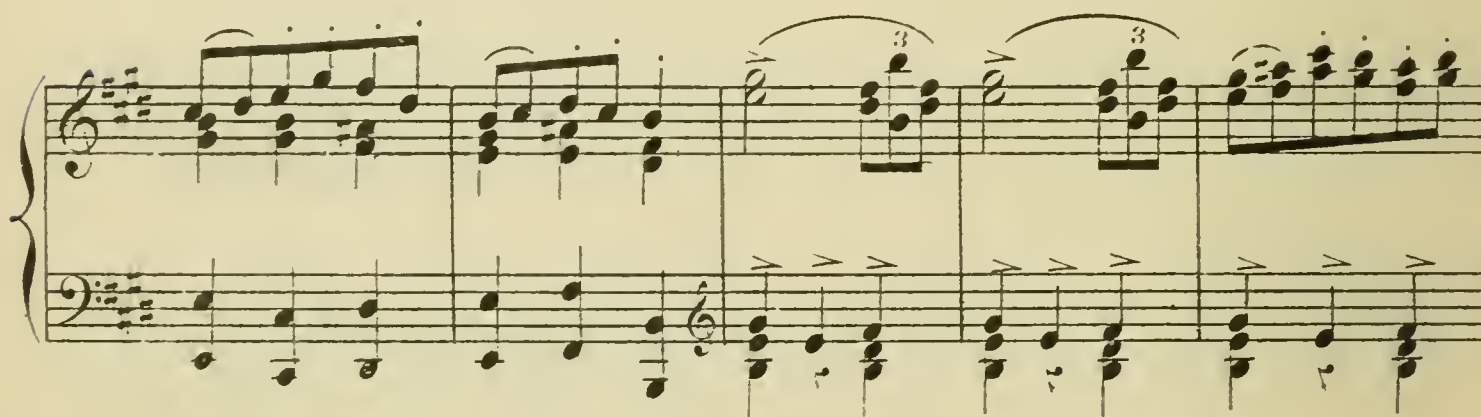
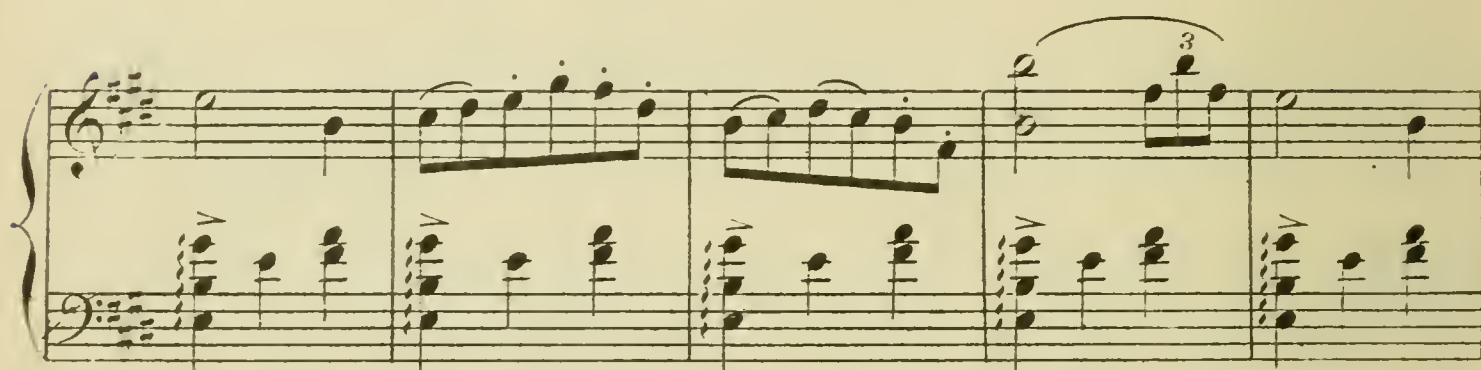
Second system of musical notation. The upper staff begins with a piano (*pp*) dynamic marking. The lower staff features a bass line with a forte (*ff*) dynamic marking. The key signature is two sharps (F# and C#).

Third system of musical notation. The upper staff contains a melodic line with a trill. The lower staff features a bass line with a forte (*ff*) dynamic marking. The key signature is two sharps (F# and C#).

Fourth system of musical notation. The upper staff contains a melodic line with a trill. The lower staff features a bass line with a forte (*ff*) dynamic marking. The key signature is two sharps (F# and C#).

Fifth system of musical notation. The upper staff contains a melodic line with a trill. The lower staff features a bass line with a forte (*ff*) dynamic marking. The key signature is two sharps (F# and C#).





First system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a forte (*ff*) dynamic marking. The lower staff is in bass clef with the same key signature. Both staves feature a series of eighth notes with accents, and the upper staff includes a triplet of eighth notes.

Second system of musical notation. The upper staff continues the melodic line with a triplet of eighth notes. The lower staff continues the accompaniment with eighth notes and accents.

Third system of musical notation. The upper staff features a triplet of eighth notes. The lower staff continues the accompaniment pattern.

Fourth system of musical notation. The upper staff includes a triplet of eighth notes. The lower staff continues the accompaniment. The system concludes with a double bar line and the instruction *ff sempre.*

Fifth system of musical notation. The upper staff begins with the instruction *RIDEAU.* followed by a series of chords. The lower staff continues the accompaniment. The system concludes with a double bar line and the instruction *fff*.

N^o 19. MÉLODRAME.

RÉPLIQUE: MARC. C'est comme l'autre avec son Arlésienne... Il semblait tant que c'était fini, qu'il n'y avait plus d'espoir... et puis... TOUS. Les voilà! les voilà!

(ENTRÉE DE LA MÈRE RENAUD)

(♩ = 54)

Andantino.

pp

The musical score is written for piano and consists of five systems of staves. The first system is marked 'Andantino.' and 'pp' (pianissimo). The time signature is 6/8. The key signature has two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is arranged in a standard musical format with a grand staff (treble and bass clefs) for each system. The first system shows the beginning of the piece with a piano introduction. The subsequent systems continue the melodic and harmonic development of the piece. The notation is clear and legible, with appropriate spacing and alignment of notes and rests.

MÈRE RENAUD. Le voilà donc encore ce vieux Castelet! FREDERL. Est-ce que vous vous reconnaissez, grand mère? MÈRE RENAUD. Je crois bien. Par ici la magnanerie, par là les hangars. *(Elle s'avance et*



s'arrête devant le puits) Oh! le puits! Est-il bien possible que du bois et de la bierre vous remuent le cœur à ce point là! laissez-moi, les enfants, laissez-moi. *(elle s'assied)* MARC. Bonjour, mère Renaud.



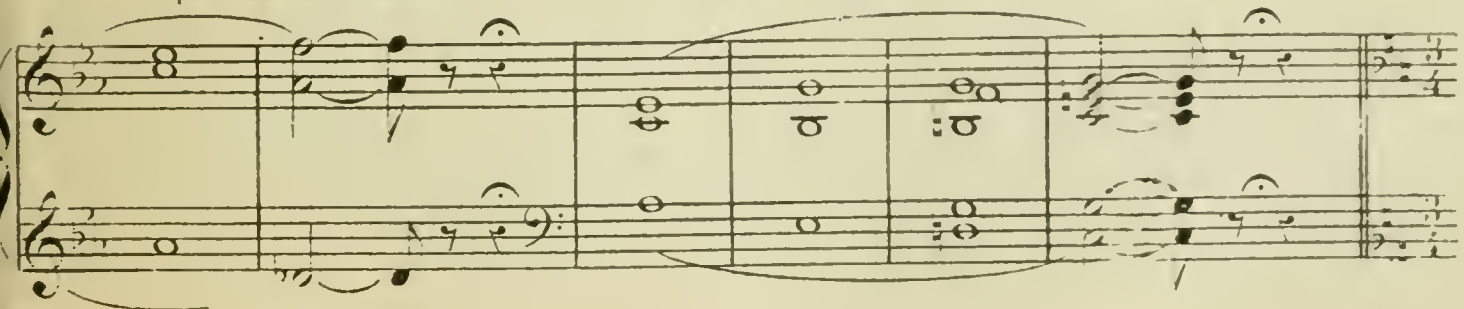
MÈRE RENAUD. Quel est ce beau Monsieur? je ne le connais pas. ROSE. C'est mon frère, mère Renaud. FRANCET. C'est le patron Marc. MARC. Capitaine!.. MÈRE RENAUD. Je suis votre servante, M^r le



patron. MARC. *(à part)* Patron! patron! ils n'ont donc pas vu ma casquette! L'INNOCENT. Oh! comme ils sont jolis, cette année, les arbres de St Éloi!... MARC. *(aux valets)* Attendez, nous al-



lons rire... Et celui-là, mère Renaud, est-ce que vous le reconnaissez? je crois qu'il est de votre temps. MÈRE RENAUD. Bonté divine! Mais... c'est... c'est Balthazar!



BALTHAZAR. Dieu vous garde, Renaude! MÈRE RENAUD. Oh!... ô mon pauvre Balthazar! (ils se regardent un moment sans rien dire) MARC. Hé! hé!... les vieux tourtereaux!... ROSE (sévèrement) Marc! BALTHAZAR. C'est

Adagio (♩ = 48)
pp una corda

ma faute. Je savais que vous alliez venir. Je n'aurais pas du rester là. MÈRE RENAUD. Pourquoi? Pour tenir notre serment? Va, ce n'est plus la peine! Dieu lui même n'a pas voulu que nous

Ped. ☆

mourions sans nous être revus, et c'est pour cela qu'il a mis de l'amour dans le cœur de ces deux enfants. Après tout, il nous devait bien ça pour nous récompenser de notre courage.

Ped. ☆ Ped. ☆

BALTHAZAR. Oh! oui, il nous en a fallu du courage. Que de fois, en menant mes bêtes, je voyais la fumée de votre maison qui avait l'air de me faire signe: «Viens!... Elle est là!»

Ped ☆ Ped ☆

MÈRE RENAUD. Et moi, quand je te reconnaissais avec ta grande cape, il m'en fallait de la force pour ne pas courir vers toi. Enfin maintenant notre peine est terminée et nous pouvons

pochissimo cresc.

nous regarder en face sans rougir... Balthazar... BALTHAZAR. Renaude?... MÈRE RENAUD. Est-ce que tu n'aurais pas de la honte à m'embrasser, toute vieille et crevassée par le temps comme je suis là!

ppp

BALTHAZAR. Oh! MÈRE RENAUD. Eh bien! alors serre moi bien fort sur ton cœur, mon brave homme. Voilà cinquante ans que je te le dois ce baiser d'amitié. (ils s'embrassent) PRÉDÉRI. C'est

poco sf

poco sf

Ped. ☆

beau le devoir!.. Vivette, je de la cuisine maintenant, pour voir si le tourne-broche n'a pas l'aime... VIVETTE. bien sûr?.. changé depuis vous. FRANCET. Il a raison. A table!

ppp smorzando.

(♩ = 54) TOUS. A table! MÈRE RENAUD. Balthazar.... ROSE. Viens, Balthazar.... allons!
1^{re} tempo andantino.

The musical score is written for piano in 6/8 time, with a tempo marking of 1^{re} tempo andantino. The key signature has one flat (B-flat). The score consists of five systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (*pp*) dynamic marking. The lyrics are: TOUS. A table! MÈRE RENAUD. Balthazar.... ROSE. Viens, Balthazar.... allons! The second system is marked "SORTIE GÉNÉRALE." and features a key signature change to two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and slurs, indicating a melodic and harmonic progression.

N^o 26. MÉLODRAME.

RÉPLIQUE: FRÉDÉRI. Et maintenant si je te dis «je t'aime!» est-ce que tu me croiras?..
 VIVETTE. Dis-le, voyons. FRÉDÉRI. Chère femme!

(Sortie de Vivette et de Frédéric)

(♩ = 72)

Andantino
 espressivo.

p

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

pp

smorzando ed allargando.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

N° 21. FARANDOLE.

RÉPIQUE: Il y aura des femmes en larmes!

All^o vivo e deciso.

(1) ppp

PIANO.

ppp

The musical score for 'Farandole' (N° 21) is presented in six systems. The first system includes the tempo 'All^o vivo e deciso.' and dynamic markings 'ppp' and '(1) ppp'. The second system has a 'PIANO.' marking. The third system has a 'poco' marking. The fourth system has a 'scen - do.' marking. The fifth system has a 'ff' marking. The sixth system has a 'ff' marking. The score features a variety of musical notations including eighth and sixteenth notes, rests, and slurs.



N^o 22. ENTR' ACTE.

Adagio.

PIANO.

pp

The musical score is written for piano in a 3/4 time signature with a key signature of one flat (B-flat). It is marked 'Adagio.' and 'PIANO.' with a 'pp' (pianissimo) dynamic. The score is divided into four systems, each consisting of two staves (treble and bass clef). The first system includes a 'pp' dynamic marking. The second system continues the piece. The third system features a crescendo hairpin. The fourth system includes a triplet in the bass staff. Fingerings are indicated by numbers 3 and 5 above notes.



N° 23. CHŒUR.

Allegro giocoso:

DESSUS.

TÉNORS.

BASSES.

dans la coulisse.

Allegro giocoso. (♩ = 176).

PIANO.

f (Orchestre dans la coulisse)

ten.

tr.

sec.
ff

sec.

Tempo di marcia molto mod^{to} (♩=88)

Ténors. *f*

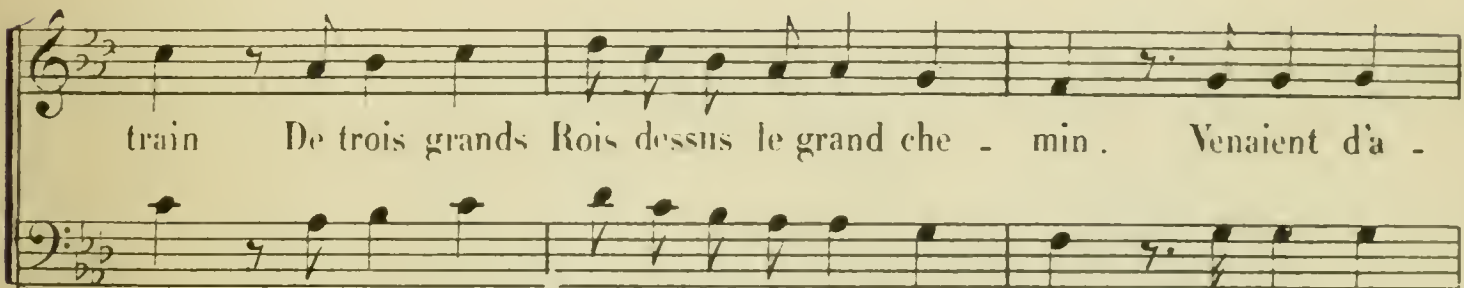
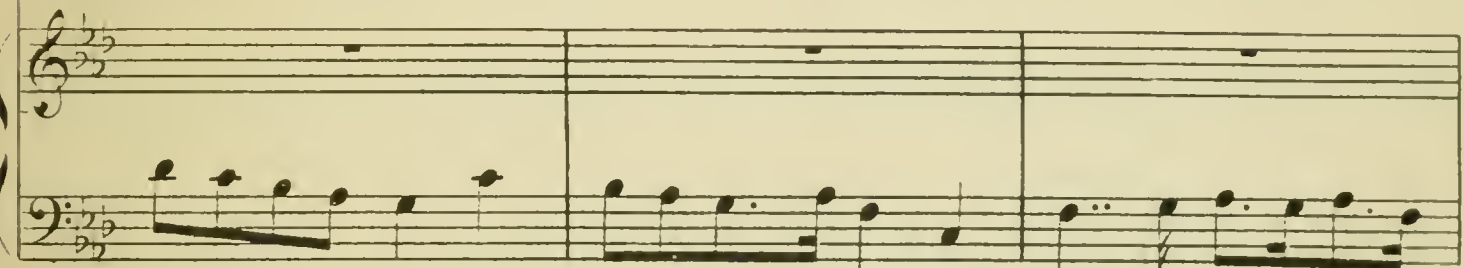
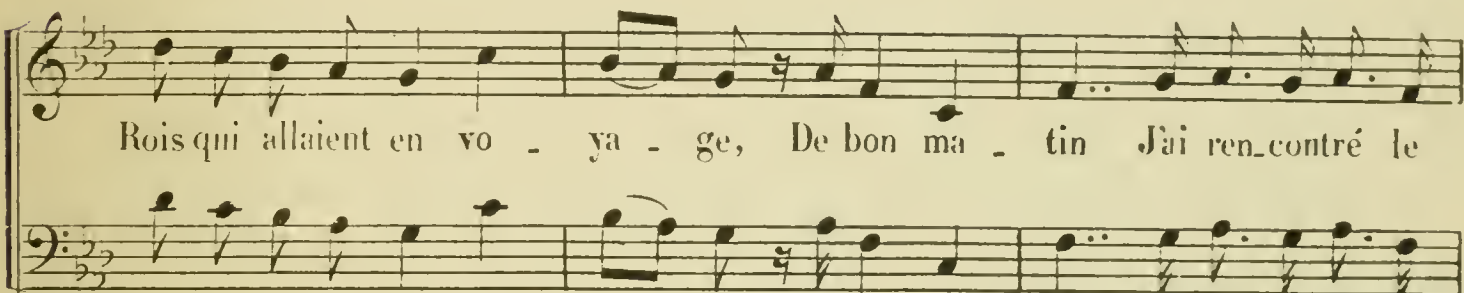
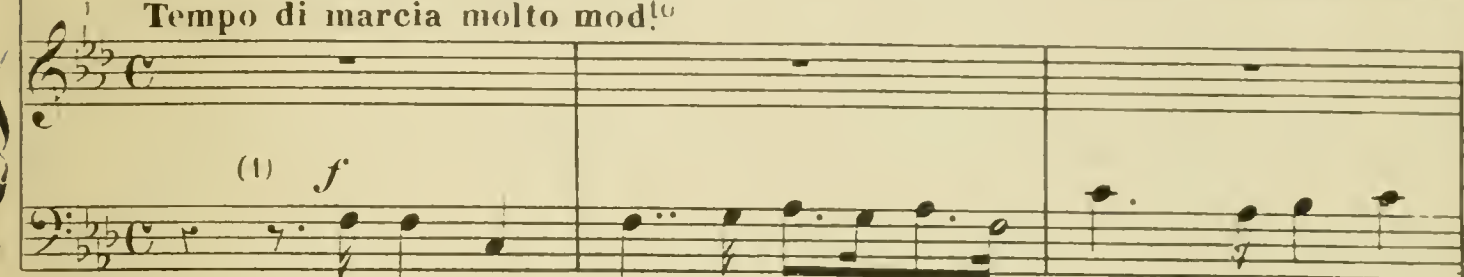


Basses. *f*



Tempo di marcia molto mod^{to}

(1) *f*



- bord Des gardes du corps, Des gens ar - més a - vec trente pe - tits

- bord Des gardes du corps, Des gens ar - més a - vec trente pe - tits

pa - ges, Venaient d'a - bord Des gardes du corps, Des gens ar -

pa - ges, Venaient d'a - bord Des gardes du corps, Des gens ar -

Dessus. *f*

De bon ma - tin, J'ai rencontré le

- més dessus leurs jus - tau - corps. De bon ma - tin, J'ai

- més dessus leurs jus - tau - corps. De bon ma - tin, J'ai

sempre . f

train De trois grands Rois qui al-laient en vo -
ren - contré le train De trois grands Rois qui al-laient
ren - contré le train De trois grands Rois qui al-laient

- ya - ge De bon ma - tin. J'ai rencontré le train De trois grands
en vo - ya - ge De bon ma - tin. J'ai rencontré le train De
en vo - ya - ge De bon ma - tin. J'ai rencontré le train De

Rois dessus le grand che - min. Venaient, d'a -
trois grand Rois dessus le grand che - min. Venaient d'a -
trois grand Rois dessus le grand che - min. Venaient d'a -

- bord Des gardes du corps, Des gens ar - més a - vec trente pe - tits

- bord Des gardes du corps, Des gens ar - més a - vec trente pe - tits

- bord Des gardes du corps, Des gens ar - més a - vec trente pe - tits

pa - ges, Venaient d'a - bord Des gardes du corps Des gens ar -

pa - ges, Venaient d'a - bord Des gardes du corps Des gens ar -

pa - ges, Venaient d'a - bord Des gardes du corps Des gens ar -

Allegro giocoso. (♩=176)

- nés dessus leurs jus - tau - corps.

- nés dessus leurs jus - tau - corps.

- nés dessus leurs jus - tau - corps.

Allegro giocoso.

ff

ff

De bon ma - tin J'ai ren - contré le train De trois grands

ff

De bon ma - tin J'ai ren - contré le train De trois grands

ff

De bon ma - tin J'ai ren - contré le train De trois grands

8

Rois qui allaient en vo - ya - ge. De bon ma - tin J'ai ren - contré le

Rois qui allaient en vo - ya - ge, De bon ma - tin J'ai ren - contré le

Rois qui allaient en vo - ya - ge, De bon ma - tin J'ai ren - contré le

8

ten.

- train De trois grands Rois dessus le grand che - min. Venaient d'a -

- train De trois grands Rois dessus le grand che - min. Venaient d'a -

- train De trois grands Rois dessus le grand che - min. Venaient d'a -

8

- bord Des gardes du corps, Des gens ar - més avec trente petits

pa - ges, Venaient d'a - bord Des gardes du corps Des gens ar -

- mes dessus leurs jus - tau - corps. La! La! La!

fff sec.

fff sec.

fff sec.

tr.

sec.

fff

sec.

N° 24. CHŒUR.

RÉPLIQUE: ROSE. Nous ne trompons jamais, nous autres, et nous savons si bien vieillir.

p **Large.** (♩=63)

DÉSSUS.
TÉNORS.
BASSES.

CHŒUR dans la coulisse.

Sur un char doré de toutes parts, On voit trois Rois modestes comme

p **Large.**

PIANO. *p* (Orgue dans la coulisse)

rit. e cresc. ff

d'an-ges, Sur un char doré de toutes parts, Trois Rois debout parmi les éten-dards!

rit. e cresc. ff

d'an-ges, Sur un char doré de toutes parts, Trois Rois debout parmi les éten-dards!

rit. e cresc. ff

d'an-ges, Sur un char doré de toutes parts. Trois Rois debout parmi les éten-dards!

rit. e cresc. ff

N° 25. MÉLODRAME.

RÉPLIQUE: L'INNOCENT. Puis à la fin il s'est couché. Maintenant il dort,
et je me suis levé doucement, doucement pour venir vous le dire.

L'INNOCENT. Pourquoi me regardez vous comme cela, ma mère?... ça vous étonne
que j'y voie si fin et que j'aie tant de raisonnement... Vous savez bien ce que

(♩ = 56)

Andante
asrai.

ppp espress.

una corda.

Ped. ✱ Ped. ✱ Ped. ✱

Balthazar disait: Il s'éveille! il s'éveille! ROSE (l'embrassant à pleines mains) Est-ce possible? ô
mon innocent! L'INNOCENT. Mon nom est Janet, ma mère!.. Appelez-moi Janet.. il n'y a

plus d'innocent dans la maison. ROSE. Pas d'innocent!.. tais-toi, ne dis pas ça! L'INNOCENT. Pour-
quoi? ROSE. Non, non je suis folle... c'est ce berger avec ses histoires... Viens, mon

Ped. ✱

chéri, viens que je te regarde. Il me semble que je ne t'ai jamais vu... que c'est
un autre enfant qui m'arrive... Comme tu es grand! Comme tu es beau! Sais-tu que

tu ressembles à Frédéri?... C'est qu'il y a de la vraie lumière dans tes yeux maintenant!

Ped. ☆ Ped. ☆

L'INNOCENT. Ma foi! oui... je crois que cette fois je suis éveillé tout à fait. Ce qui

ppp
Ped. ☆

n'empêche pas que j'ai tout de même bien sommeil et que je vais aller dormir... Ça

Ped. ☆ Ped. ☆

je tombe... Voulez-vous m'embrasser encore? ROSE. Si je veux!.. je t'en dois tant de ces caresses!

Ped. ☆

SORTIE DE L'INNOCENT.

smor. - - - an - - - do.
Ped. ☆

N° 26. MÉLODRAME.

RÉPLIQUE: ROSE. Non! non! ce n'est pas possible! Dieu ne
m'a pas rendu un enfant pour m'en enlever un autre!

(♩ = 40)

Adagio.

una corda. pp

ROSE. (écoutant) Rien... Ils dorment tous les deux.

long.

long.

smorzando.

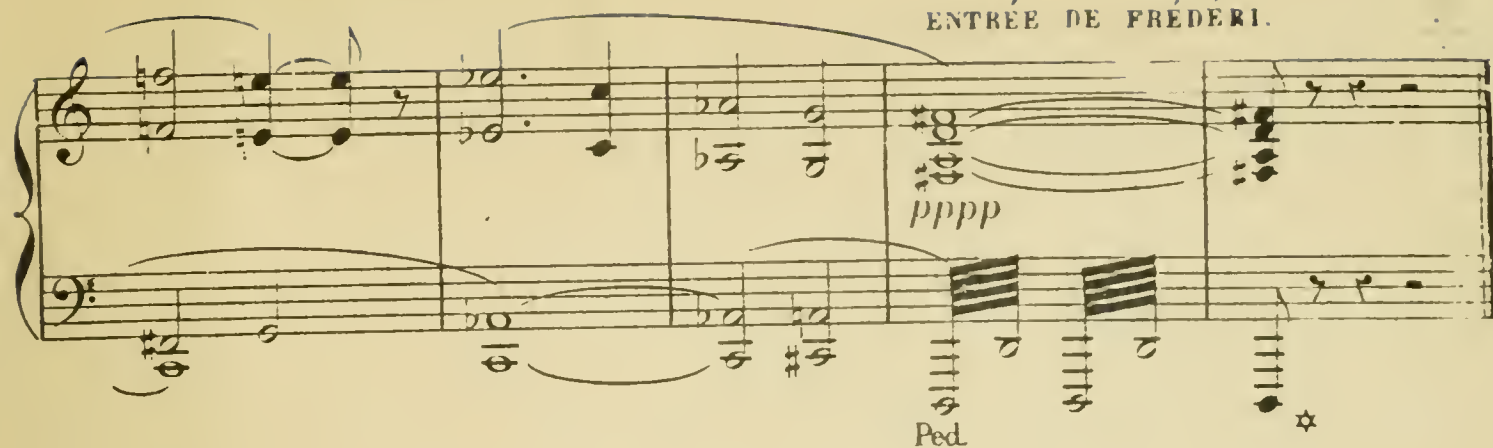
long.

SORTIE
DE ROSE.

ppp

long.

ENTRÉE DE FRÉDÉRI.



N° 27. FINAL.

RÉPLIQUE:

BALTHAZAR. Va regarder à la fenêtre... tu verras si on ne meurt pas d'amour.

(♩ = 66)

Large.

fff

RIDEAU

Ped.

☆

FIN.

PARTITIONS CHANT ET PIANO

Le Sourd.....	NET 10	NIEDERMEYER....	Marie Stuart.....
La Chercheuse d'esprit.....	— 5	OFFENBACH.....	Bagatelle.....
La Cigale et la Fourmi.....	— 12	OFFENBACH.....	Belle Lurette.....
La Dormeuse éveillée.....	— 12	OFFENBACH.....	La Boîte au Lait.....
La Flancée des Vents-Poteaux..	— 12	OFFENBACH.....	La Boulangère à des Écus.....
Gillette de Narbonne.....	— 12	OFFENBACH.....	Les Braconniers.....
Le Grand Mogol.....	— 12	OFFENBACH.....	Les Contes d'Hoffmann.....
La Mascotte.....	— 12	OFFENBACH.....	La Créole.....
Les Noces d'Olivette.....	— 12	OFFENBACH.....	Le Docteur Ox.....
La Petite Fronde.....	— 12	OFFENBACH.....	Fantasio.....
Les Pommes d'Or.....	— 12	OFFENBACH.....	La Fille du Tambour-Major.....
Le Puits qui parle.....	— 12	OFFENBACH.....	Fleurette.....
Serment d'Amour.....	— 12	OFFENBACH.....	La Foire Saint-Laurent.....
Gervaise.....	— 8	OFFENBACH.....	La Jolie Parfumeuse.....
Les Oreilles de Mydas.....	— 8	OFFENBACH.....	Madame l'Archiduc.....
La Flancée d'Abydos.....	— 15	OFFENBACH.....	Madame Favart.....
Fidello.....	— 10	OFFENBACH.....	Maitre Peronilla.....
l Puritani.....	— 12	OFFENBACH.....	Pierrette et Jacquot.....
Benvenuto Cellini.....	— 15	OFFENBACH.....	Pomme d'Apl.....
La Prise de Troie.....	— 12	OFFENBACH.....	Le Roi Carotte.....
Les Troyens à Carthage.....	— 15	OFFENBACH.....	Le Voyage dans la Lune.....
La Rose de Florence.....	— 12	PALADILHE.....	Diana.....
L'Arlésienne.....	— 7	PALADILHE.....	Patric.....
Carmen.....	— 20	PASCAL.....	Le Cabaret des Amours.....
Djamileh.....	— 8	PERRY.....	La Croix de l'Alcade.....
La Jolie Fille de Perth.....	— 15	PLANQUETTE.....	La Princesse Colombine.....
Les Pêcheurs de Perles.....	— 15	PLANQUETTE.....	Rip-Rip.....
Vasco de Gama.....	— 5	PUGNO.....	Le Valet de Cœur.....
LEVY. Noé.....	— 15	REYER.....	Erostrate.....
Don Mucarado.....	— 8	REYER.....	L'Hymne du Rhin (Cantate).....
L'Amour Charlatan.....	— 6	REYER.....	Maitre Wolfram.....
Bathyle.....	— 7	REYER.....	Le Selam (Symphonie).....
Falka.....	— 15	REYER.....	La Statue.....
Le Roi des Mines.....	— 15	RICCI.....	La petite Comtesse.....
Graziella.....	— 8	RICCI.....	Une fête à Venise.....
La Pomarade de Caux.....	— 6	RILLÉ.....	Les Pattes Blanches.....
Les Trois Nicolas.....	— 12	RILLÉ.....	Le Sultan Mizapouf.....
La Girouette.....	— 12	RITTER.....	Marianne.....
Maitre Claude.....	— 8	ROGER.....	Joséphine vendue par ses sœurs.....
Naaman (Oratorio).....	— 15	ROGER.....	Oscarine.....
L'Omelette à la Follembuche.....	— 5	SAINT-SAENS.....	Le Timbre d'Argent.....
Marie de Rohan.....	— 12	SAINT-SAENS.....	Recueil de 10 mélodies.....
Sardanapale.....	— 12	SALOMON.....	Les Dragées de Suzette.....
Jocelya.....	— 15	SALVAYRE.....	La Dame de Monsoreau.....
Symphonie légendaire.....	— 10	SALVAYRE.....	Richard III.....
Pedro de Zalamea.....	— 15	SALVAYRE.....	Stabat Mater.....
La Harpe d'Or.....	— 8	SEMET.....	Gil Blas.....
La Colombe.....	— 12	SERPETTE.....	Fanfreluche.....
Les Deux Reines.....	— 10	SERPETTE.....	La Gamine de Paris.....
Faust.....	— 20	SERPETTE.....	La Lycéenne.....
Galus (Lamentation).....	— 5	SERPETTE.....	Le Manoir du Pletordu.....
Jeune d'Arc.....	— 12	SERPETTE.....	Le Moulin du Vert-Galant.....
Mireille.....	— 15	SERPETTE.....	Le petit Chaperon rouge.....
La Nonne sanglante.....	— 15	VALGRAND.....	La fiancée de Rosa.....
Phlémon et Baucis.....	— 15	VARNEY.....	L'Amour mouillé.....
La Reine de Saba.....	— 15	VARNEY.....	Babellin.....
Roméo et Juliette.....	— 20	VARNEY.....	Coquelicot.....
Sapho.....	— 15	VARNEY.....	Dix jours aux Pyrénées.....
Tobie (Petit Oratorio).....	— 8	VARNEY.....	Fanfan la Tulipe.....
Le Tribut de Zamora.....	— 20	VARNEY.....	Les Mousquetaires au couvent.....
Ulysse (Tragédie).....	— 10	VARNEY.....	Les petits Mousquetaires.....
Les Trois Margot.....	— 12	VARNEY.....	La Reine des Malles.....
La Magicienne.....	— 20	VARNEY.....	Vénus d'Arles.....
La Cosaque.....	— 7	VASSEUR.....	Le Billet de logement.....
Estelle et Néméria.....	— 12	VASSEUR.....	La Blanchisseuse.....
La Femme à Papa.....	— 7	VASSEUR.....	Le Droit du Seigneur.....
Lili.....	— 5	VASSEUR.....	La Famille Tronillat.....
La Marquise des Rues.....	— 12	VASSEUR.....	Le Grelot.....
La Mère des Compagnons.....	— 12	VASSEUR.....	Ninon.....
La Nuit aux Soufflets.....	— 12	VASSEUR.....	La Petite Reine.....
Le Voyage en Amérique.....	— 5	VASSEUR.....	Le Roi d'Yvetot.....
Lutèce.....	— 10	VASSEUR.....	La Timbale d'Argent.....
Bethléem (Pastorale).....	— 6	VAUCORBEIL.....	Bataille d'Amour.....
Le Duel de Benjamin.....	— 6	VERCKEN.....	Le Mystère.....
Le dernier Jour de Pompéi.....	— 15	VERDI.....	Alzira.....
Le Secret de l'oncle Vincent.....	— 5	VERDI.....	Attila.....
La Gardense d'eies.....	— 12	VERDI.....	La Bataglia de Legnano.....
All-Baba.....	— 15	VERDI.....	Les Brigands.....
L'Oiseau bleu.....	— 12	VERDI.....	Le Corsaire.....
La Princesse des Canaries.....	— 12	VERDI.....	Les deux Foscari.....
La Veuve.....	— 12	VERDI.....	Il Finto Stanislao.....
Ruth et Booz (Petit Oratorio).....	— 5	VERDI.....	La Force du destin.....
Maximilien.....	— 15	VERDI.....	Harold.....
Yvonne.....	— 15	VERDI.....	Jeanne d'Arc.....
La Taverne des Trabans.....	— 15	VERDI.....	Lenise Miller.....
Le Fils du Brigadier.....	— 15	VERDI.....	Macbeth.....
Fior d'Aliza.....	— 15	VERDI.....	Oberto di Conte de S. Bonifacio.....
Jeanne d'Arc.....	— 20	VERDI.....	Stiffello.....
Roland à Roncevaux.....	— 18	VILLATE.....	La Czarine.....
Mariage avant la lettre.....	— 12	VILLATE.....	Zilia.....
Peines d'Amour.....	— 15	WEBER.....	Freyschütz.....
Don Juan.....	— 12	WENZEL.....	Le Chevallier Mignon.....
Le Docteur Frontin.....	— 7	WENZEL.....	Le Dragon de la Reine.....